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### Manufactured landscapes

Shelly Lynn Truman

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MANUFACTURED LANDSCAPES

by

Shelly L. Truman

B.A. University of California Santa Cruz, 1992

M.A. University of Iowa, 1995

presented in partial fulfillment of the requirements

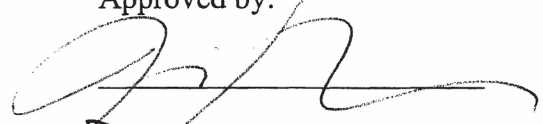
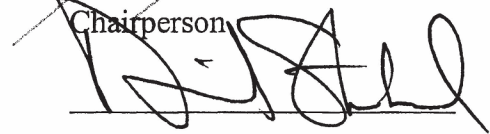
for the degree of

Master of Fine Arts

The University of Montana

May 2001

Approved by:

  
Chairperson  


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Manufactured Landscapes

Director: James Bailey 

In my photographs, I freeze the actions of nature and create a new dimension where manufactured landscapes exist. This is a world that clarifies my relationship to the environment, showing that the forces of nature have ultimate control.

I grew up in a disposable culture, a product of suburban America. My sense of natural order was encompassed by two simultaneous contradictory events: shopping day and garbage day. I create photographs that help translate my world and make sense of these quirky Americanisms.

I am interested in showing the synergistic relationship between the forces of nature that create and the forces that destroy. I have worked to make images that are both seductively beautiful and disorienting. I move between the mechanical and botanical, seeking to engage the viewer. The viewer becomes an active part of the image, questioning the surface of the photograph as well as the content of the subject matter.

## **Acknowledgements**

I would like to thank my loving partner Peter Murney for his unyielding support with this thesis project. I would like to thank Jeanne and Barney Truman for their 32 years of encouragement towards pursuing my artistic goals.

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## Introduction

“For a number of years I have felt the need for being consciously aware that nature is not alone a three dimensional world of external appearances that our physical senses perceive as objects, but equally a world in which all things have a fourth dimension. This added dimension is perceived by still undefined senses that make up the mind.”<sup>1</sup>

- Wynn Bullock

The first time I picked up a camera, it was as if I had discovered a new dimension. The connection I felt between the lens and the world around me was so powerful, that I am able to remember that single moment, almost perfectly, to this day. I was age five. I was sitting in the living room of our house on Tanglebriar Street in Pasadena, Texas. My Siamese cat, named Ringo, was sitting on the couch.

I picked up my mom’s camera, and looked through it. I looked at my cat. I remember the apprehension I felt. I was worried that I would break the camera. Adrenaline rushed through me as I looked through the lens. This is what I saw: The couch was green and white striped. The light was pouring in from the west. It was streaking through the blinds, magically playing a zigzag tune with the striped couch. In the air I looked at dust dancing in and out of the shadows. The hum of Ringo purring and the sound of hamburger frying on the stove in the next room created the perfect silence. It was like looking at a television, but I was making the show. I lay on my belly looking up through the camera, framing and re-framing. I wanted to get everything in and I wanted to get close, as close as I could get. My mom walked into the room, saw me with the camera and told me to put it down. I put down the camera, and just as I thought I was going to get in big



trouble, she told me to sit down on the couch next to Ringo, and to smile. Then she took my picture; I was holding Ringo and smiling.



Shelly and Ringo, Pasadena, Texas, 1973, Jeanne Truman

Reflecting on that spark I felt on that sunny Texas afternoon in 1973, I was seeing my entire world through the lens, not just the cat on the couch. It was a combination of elements that gave me the first glimpse into a space where subject and object dissolved. Of course, in the mind of a five-year-old, this isn't what I thought about. I was seeing a new dimension, frozen by a camera.

I am interested in creating images that represent a delicate balance between the forces of nature that create and the forces that destroy. I am interested in showing this synergistic relationship because it allows me to begin to bring a sense of order into my life. By freezing this fourth dimension, time, and manufacturing landscapes in my camera, I want to create a world that clarifies my relationship to the environment, showing that the forces of nature have ultimate control in this world.

I create images from the environment that are seductively beautiful but also disorienting. I do this because I want to draw more than just a passive glance from the viewer. I want the viewer to become an active part of the photograph, engaged in the surface tension as well as the subject matter. I want to make very personal images that relay my state of consciousness to the viewer. I feel if I can bring order into my life, these photographs will work as equivalents, bringing a semblance of natural order into the viewer's mind as well.

## **Process and Reference**

As a product of suburban America, I grew up in a disposable culture. My sense of natural order was encompassed by two simultaneous contradictory events: shopping day and garbage day. I use photography to help translate my world and make sense of these quirky Americanisms. I first became interested in landscape photography because it gave me a chance to explore areas outside suburbia. It provided a means for me to escape the concrete jungle. However, as my understanding of how human's impact on the environment grew, I gained an interest in the transitional areas, where suburbia meets the wild. It is through photographing these transitional areas and studying the work of landscape photographers that I became interested in incorporating the landscape into my work.

American landscape photography has gone through many transitions over the past 100 years. From the photographic survey projects of the late 1800's to the idealistic vistas of the late 1900's, a new honesty has crept in. The honest photographer includes the gruesome realities of life. The honest photographer shows the relationship between nature and culture, that which is inclusive of cultural detritus. Landscape photography encompasses not just wilderness areas or the study of trees, it is a study of our external world and how we interact with it. It includes urban dwellings, trailer parks, and alleyways showing both the beautiful, preserved wildernesses, as well as growing suburban sprawl. Oftentimes, it includes both, such as ravaged clear-cuts in a forest, or a golf course community popping up in the middle of the Sonoran desert.

Photography provides a means for me to look at the world and examine how our species has impacted it. I am not interested in passive, pictorial images. I am interested in creating images that invite the viewer to examine action and consequence, inclusive of what disposable America considers “ugly” and abandons, or throws away. I am interested in this because it shows that we, as a species, are subject to the forces of natural order. Stephen Jay Gould, an environmental theorist writes, “Nature is bigger than us; nature is longer than us. The statements are cliches, but the themes are a foundation for any understanding of scale. Our struggle to develop a modern concept of landscape must titrate this interpretation with the larger geological theme that nature, for all our intrusion, is both bigger and longer than us.” <sup>2</sup>

For 10 years, I have been drawn to photograph what I call “manufactured landscapes,” such as landfills, junkyards, the agricultural Mecca of California’s Central Valley, construction sites, and drainage ditches. The drainage ditch may seem different from the farmland, however they are both highly controlled and manipulated landscapes created with a ubiquitous human zeal to put nature to use for human objectives. I choose to photograph these areas because they work metaphorically to define my personal culture.

In 1993, I experienced a 500-year flood in Iowa City, Iowa. It was at this time I became interested in acknowledging mankind’s inherent vulnerability to nature in my photographs. I watched as the drainage ditch, which was designed to divert floodwaters from the highways and farmlands, were rendered useless. Thanks to nature, debris was swept from the banks by the floodwater, clogging the ditches; water quickly spilled over;

roads, houses, and sewage systems were flooded, and chaos ensued without a backup plan. I became particularly interested in the Johnson County Landfill, which turned into its own toxic lake, complete with methane geysers.

Documenting this inherent vulnerability to nature has been a consistent part of my approach to the landscape. The dominance of natural order is a common bond that we, as humans, have with our environment. Through my images, I am interested in showing how the thread of natural order links us to our external environment. I want to show that we are all in a constant state of transformation and change, guided by entropy. By studying this entropic control, I want to demonstrate a relationship with the environment that is intrinsic, rather than disconnected. Looking at the actions of nature on an elemental level guides me to examine our species connected-ness to the environment, rather than our disconnected-ness.

Contemporary landscape photographers have been examining visual and conceptual themes that include nature in relation to culture. In our image-saturated culture, I feel a place for pictorial, passive photography barely exists. I am interested in creating images that invoke an active response from the viewer. This engagement allows the work to address complex issues, expressing an interconnected relationship with the environment.

In 1993, I went to see “Between Home and Heaven” at the Museum of Contemporary Art, Los Angeles. This exhibit, curated by Merry A. Forestra in 1992, toured the United States from March 6, 1992 until June 28, 1993. This exhibit broke new ground, by



emphasizing the relationship of nature and culture. Anthony Louis Hernandez's work "Shooting Sites" serves to demonstrate the relationship of natural order and human induced destruction of the environment. His square, color images focus on a richly textured surface riddled with bullets and shards of glass.



Shooting Sites, Type C Print, 1992, Anthony Louis-Hernandez

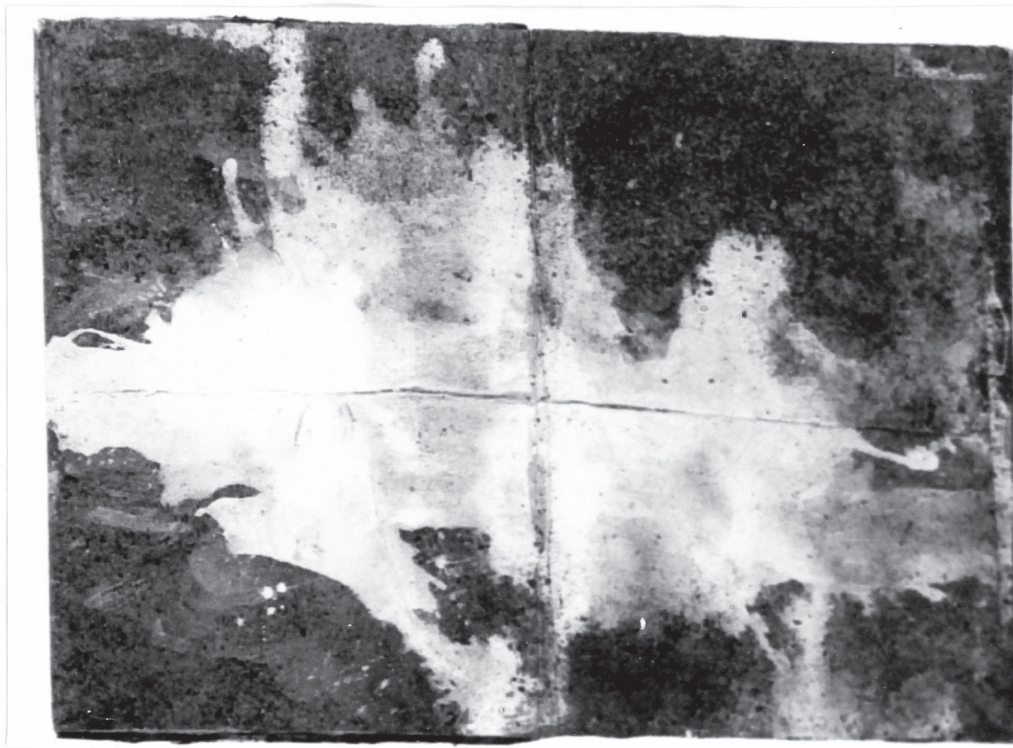
Stephen Jay Gould, whose article Form and Scale in Nature and Culture, Modern Landscape as Necessary Integration appears in the book from the exhibit, includes an analysis of Hernandez's photographs. He writes:

“Culture can become fractal too; another style of integration. Here is a precious irony, not at all lost on several artists in this exhibition. Our useful artifacts are geometrically simple, but when we break them, use them up, melt them down- when we say that they have ‘gone entropic’ and passed beyond any recoverable function- then they often assume the complex geometries of nature. Destruction is geometrically complex and includes many random elements also common to natural building.”<sup>3</sup>

Gould’s statement emphasizes the importance of accepting natural order in the landscape. His comments also reinforce the importance of geologic time in reference to the complexities of nature. I interpret this as a dualism that examines the ‘shooting site’ as a metaphor for more complex geologic activity in nature, recognizing that by examining culture and its affects on the landscape, we are seeing an integration of nature and culture.

Another artist whose work has influenced me is Anselm Kiefer. Kiefer, who was born in Germany in 1945, has been prolifically exorcising his demons through a variety of media. His work includes monolithic installations, wall pieces on cardboard, paper and canvas, photographs and photographic books. Using photographs, dirt, lead, glass, sand, paint, paper, and canvas, Kiefer creates amazingly deep surfaces that are so rich with texture that they create an incredibly personal space.

In these spaces that Kiefer creates he explores his own sense of spiritual guilt and pain for atrocities committed by his culture upon humans. His artistic epics serve to disclose the realities of pain and angst he feels, yet are rooted in the dirt and mud that create the landscape in which he exists.



The Palaces of Heaven, Ashes and Acrylic on Original Photographs, 1990, Anselm Kiefer

In an essay by Germano Celant, “The Destiny of Art: Anselm Kiefer” the author explains Kiefer’s artistic impetus as such:

“To find light and the source of life, it is necessary in fact to descend and plunge into one’s self, as terrestrial matter. To accept one’s self as an unredeemed, brutal element, to be woken and reborn. With his paintings, in fact, Kiefer tends to reverse the destiny of the darkness, making it flow through his person as an artist so that it can turn into luminous awareness. He aims to reestablish the contact between nature and spirit, between abstraction and representation.”<sup>4</sup>



Kiefer's work is intrinsic to the development of my ideas in relationship to the landscape. In a similar way that I seek to expose the power of natural order in relation to culture, Kiefer pushes me to explore complex dualities of nature and culture. His work is both beautiful and ugly at the same time; it is both personal and political. The duality continues to grow, as his pieces work both as visual representations as well as abstractions. His landscapes, rich with layer and texture, work metaphorically as layers of psychological stress and anxiety, inherent to his post WWII German heritage, which is laden with oppression and grief. By building thick layers of paint on his landscape photographs, he creates brutally honest memento morés that are simultaneously raw and definitive.

Kiefer's work inspires me to accept my work as a personal statement. His work also motivates me to extend that personal statement to my viewers. It has helped me to discover the meaning behind my work with the landscape. By stepping back and looking at my own work, I have discovered that I seek to find order through manufacturing landscapes. This order has given me the ability to focus on the present moment, finding the ultimate escape from the disposable American culture, one that is always living for the future.

The ideas presented in this body of photographs began shortly after my Grandmother died. Sometimes it takes a life-altering event to push a project in new ways. After her passing, I was overwhelmed by my own sense of mortality. I became intensely passionate about the concept of aging. I became interested in the how the wear and tear on the

human face represents a common bond between all humans. I found that this common bond, mortality, helped to explain how something so abrupt and tragic could be part of nature's forces. Focusing on the details, the wrinkles, laugh lines, and scars, I wanted to show the natural signs of aging.



David Rose, cliché-verre gelatin silver print, 2000, Shelly Truman

These details are important, serving as the link between all people, no matter what class, race, age, or gender. The resulting cliché-verre photographs (see David Rose) were large

but intimate portraits that invited the viewer to study the faces and reflect on the power of natural order on the human body. This work helped me accept my Grandmother's death. It also pushed me to expand my subject matter to the world in which we live, the landscape.

Returning to photograph the landscape, I choose to explore the subject of entropy, which affects not just human beings, but all matter, living or not, in the universe. I choose to create honest, passionate representations of our environment because this helps me to comprehend my existence and exorcise my personal cultural demons. By acknowledging the power of natural order, I find clarity in my work that grounds me in the present moment. Through my manufactured landscapes, I come face to face with the power of nature, and I feel just how grand this entropic force is that has control over our environment.

Lewis Baltz is another photographer who impels me to keep pushing the boundaries for creating a bold and honest expression of the landscape. His photographs stare you down with an astonishing clarity and intensity. Comically documented piles of dirt, seemingly airless construction sites inundated with trash and debris, and hyper-real expanses of devastation and mindless litter, are his specialty.

Baltz's work "Park City" is a collection of 100 photographs made between 1978 and 1979. This work is an inclusive documentary of the building of a rapidly growing ski resort and second home development east of Salt Lake City in Utah's Wasatch



Mountains. Baltz wanted to record the construction of Park City as an example of urbanization of the American West.

When Baltz first saw the landscape around Park City, it appeared utterly chaotic, devastated by decades of abuse and neglect. Littered with fragments of iron, glass, wood, and wire - the residue of mining wastes abandoned years earlier – much of the land could support only meager vegetation. The scene suggested the aftermath of cataclysmic, purposeless violence. During the two and one half years that Baltz photographed Park City, the wasteland was covered with houses and commercial structures; ironically these only increased the sense of starkness and desolation.



Park City, Interior 17, gelatin silver print, 1979, Lewis Baltz

The Park City project inspires me to push my work to express an honest, personal relationship with the environment. By including the detritus of suburbia and the eroding coastline, I seek to explore the dynamic relationship between nature and culture. I am interested in addressing the complexity of natural order and chaos by incorporating the element of time. I seek to create an uncanny stillness in my images, one that shows the inherent vulnerability to the forces of nature.

## **Technique and Material:**

I chose to photograph this body of work with a 120mm square format camera. I chose this format so I could break away from the dilemma of the rectangle. The phenomenon of the rectangle is not necessarily a bad thing; Photographers, like Lewis Baltz for example, capitalize on the stylistic qualities inherent to this format. Like Baltz, they work to build upon sequential narratives in their work. The modern 35mm camera lends itself to producing photographs with these qualities.

With the square format camera, I find the image making process to be a much more intimate experience; my photographs begin to work in new ways. The square format has helped me develop a new compositional awareness, as well as an ability to push the limits of the picture plane. Looking into the waist level viewfinder of my Bronica, using a tripod, and using a hand held light meter has also slowed down the image making process for me. By slowing me down, I have begun to make deliberate choices about what I include and exclude from the picture plane. The surfaces of which I photograph and manufacture in the camera begin to work as another dimension, one in which momentarily stops time.

To photograph, in a simplified definition, means to capture light. I use black and white film because I can focus more intensely on the light, and study the interaction of light upon the surfaces of the objects. Similar to how the draftsman translates three-dimensional space onto a piece of two-dimensional drawing paper with charcoal, I am

interested in translating the light into black and white photographs. Seeing in black and white is studying the interplay of light on objects and how this interplay translates onto film. I feel this current body of work has pushed me to this apex. By breaking down the picture plane in terms of its abstract qualities and studying the interplay of light within these surfaces, I am able to more clearly emphasize the interaction of order and disorder through control of the image.

Combining media is a way for me to become closer and more physically involved with my work. I use the process of cliché-verre to merge the two surfaces, when I feel an imbalance between the subject and the form. Cliche-verre, literally translated from French as glass print, is a process by which prints are made by placing photographic paper beneath a glass plate on which a design has been scratched through a coating of an opaque substance and then exposing it to light.

I choose to incorporate layers of corresponding marks on some images, but not all images, in this body of work. I do this when the image contains a stronger linear narrative, as opposed to a more abstract reference to natural order. I feel this is important because I want the viewer to have a response to these images that is grounded in emotion rather than literal narrative. This process redirects the viewer to explore the surface tension of my images, guiding the viewer to develop an active relationship with the work.

The more I photograph, the closer I become to my subject matter. With every image, I learn more about the dialogue my images create. This dialogue encompasses a dualism

where my images begin to work as abstractions as well as representations of the places I photographed. It was at this point where I realized I could control the balance between representation and abstraction.

Alfred Stieglitz, in the article “How I Came to Photograph Clouds,” (1923), explained that through photographing clouds, he became to understand what he had learned in 40 years of photography. It is with the tool of abstraction, that Stieglitz took on the challenge of conveying an idea without using a literal representation of the subject matter. He wrote: “I wanted to photograph clouds to put down my philosophy of life, to show that my photographs were not due to subject matter, not to special trees, or faces, or interiors, or to special privileges.”<sup>5</sup>

Abstraction is a technique that provides a means for me to remove and isolate the subject matter from its context. It gives me the opportunity to explore the ideas not behind a single image, but the ideas behind my photographic process and philosophy. It is within this duality where I am able to solidify my connection with my environment. By focusing on the present moment, and creating images that create an active relationship with the viewer, I find clarity that asserts a simultaneous confrontation and acceptance of natural order.



## **Manufactured Landscapes**

“We are but dunes ourselves, wrested from the barren land  
Cast about from place to place, molded and remolded  
By the winds of time.”<sup>6</sup>

-Bradford B. Van Diver

Within the tangle of snarled and corroding metal at the Missoula Auto Salvage Yard and the eroding environment in which we live, I seek to explore the actions of nature, the entropy that defines the larger landscape around us. By moving between subject matter, such as the coastline and the salvage yard, as well as incorporating hand manipulation done in the studio, I focus on the actions of entropy. It is the study of this natural force that allows me to bring a sense of order into my life, creating a context that helps me to comprehend the dynamic chaos in the world around me.

I am interested in having my work use the element of freezing time, showing both action and consequence, while referring to the larger world of natural building and destruction. My subject matter contains both static and dynamic elements. The static subject can be seen as the seemingly inert surface of a mud flap, whereas the dynamic subject can be seen as the eroding coastline of the Pacific Northwest. By focusing on the action of nature within this dualistic context, I incorporate the element of time. I use this fourth dimension, time, to temporarily stop and extract this action of nature from the environment so I can begin to comprehend my life on this planet. I create these landscapes in my camera, often times extending this into my studio and working the

image by hand, to show that the forces of nature have ultimate control in this dynamic world. This element of time forges a bond within this diverse subject matter, allowing the static and dynamic to work together in one body of work, making direct reference to natural building and destruction.

“Mountains are temporary landscapes subject to geologically rapid destruction by erosion. The higher they rise, the faster the erosion. Geologists call the erosional surface an unconformity. This is one of the biggest unconformities in the world.”<sup>7</sup>

Entropy is a powerful force. It is a dualistic force, one that degrades matter and energy to a state of inert uniformity. It is this uniformity that works as a disorder, or unconformity in the universe, serving as a common bond between all elements. It is important for me to create landscapes that specify entropic action, as well as illuminate the present moment. In doing so, I acknowledge entropy as the primary force at work on this planet.

With nature acting as a primary force, I want to look at the exploration of real-time, as opposed to the linear concept of time measured progressively through seconds, minutes, hours, and days. By exploring the elements of decay and the forces of nature in a microcosmic/macrocosmic way, I look at the actions of nature, the unstoppable forces at work, constantly manipulating our external world. I am interested in showing how these entropic forces are the immediate and present link that solidifies the bond of humans to the environment. This link gives me a sense of place, helping to explain the

contradictions inherent to my quirky American upbringing, such as “garbage day and shopping day”.

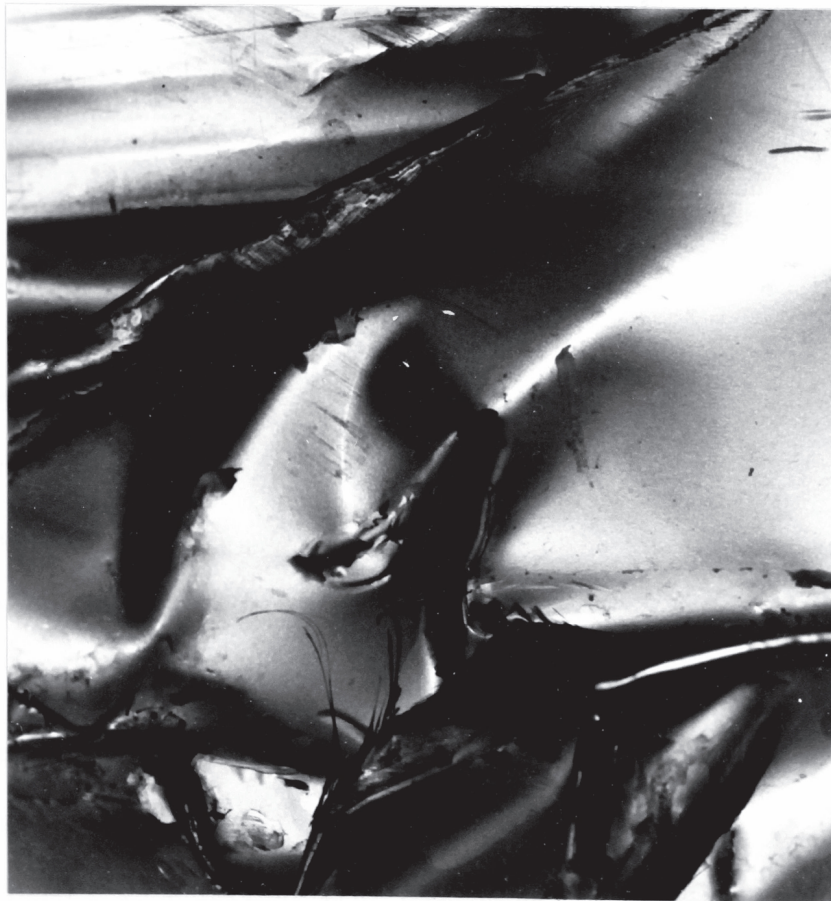
I am interested in using the detritus of consumer culture to work as a metaphor for the forces of natural order. The bone-yard of American civilization, the salvage yard provides me with a seemingly infinite number of rich, textured microcosms to explore: Discarded cars, trucks, trailers, household appliances, and mining cars. I am interested in the metaphoric power of the decaying vehicles for two primary reasons. First, I feel a strong conceptual link between the body and the vessel. The exploded side panel or decaying wheel well can serve as a metaphor for a ruptured disc, or a scar. Secondly, the discarded machinery gives me an opportunity to make reference to both a microcosm, the immediate surface tension of the image, and a macrocosm, the greater world in which we live.

Machines, like humans, have a limited life span. When a person has lived a stressful life, this wear and tear can often be observed through physical signs, such as wrinkles, poor body stature, and poor health. Similarly, when a vehicle has been impacted by stress, such as an accident or years of misuse, it is signified through a rusting, fractured hull. Both are subject to the same entropic force that brings unstoppable degeneration and constant decay.

These manufactured landscapes exist only within these photographs. By extracting them from the salvage yard, I have stopped time, created another dimension in which these

images solely exist. By preserving this image in the present moment, I am able to examine the dualistic nature of entropy and explore the actions of nature. It is entropy that defines the larger landscape with which we live, making reference to the forces that both create and destroy.

In Body: Major Damage I, I emphasize the forces of nature that act upon both the human body as well as the machine. The vast schism on the side panel shows the signs of life on a planet ruled by entropy, the process of degradation, running down to a state of disorder.



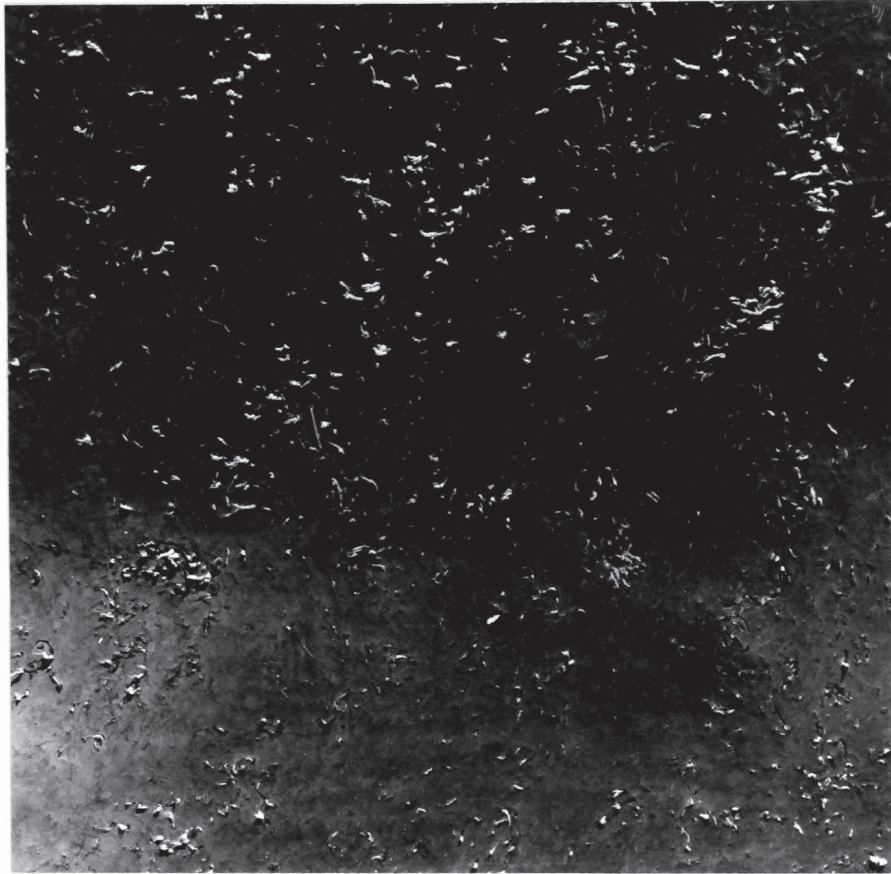
Body: Major Damage I, gelatin silver print, 2001, Shelly Truman



I invite the viewer to compare the curved fractured metal to a smooth fold of skin, moving back and forth between the bodily form and mechanical form. Through this active relationship, the viewer will come face to face with what links the physical to the mechanical, that being the actions of nature. I am interested in showing how these immediate entropic forces are the link that solidifies the bond of humans to the environment.

I am interested in having this image (Body: Major Damage I) represent the delicate balance between the forces of nature that create and the forces that destroy. I am interested in showing this synergistic relationship because it allows me to begin to bring a sense of order into my life. Through developing a sense of order in this chaotic world, I begin to find a meaning in my life, one that allows me to comprehend the world in which I live.

In Mud Flap, the image works to simultaneously explore the active erosion of the surface, while referencing the course of nature that exists in an external world. The image can be approached as either a microcosm that serves as a metaphor of natural order, or a macrocosm that alludes to the culture from which this landscape was extracted. One cannot exist without the other, as they are integrated by natural order. This dynamic link of nature and culture is the specific reference I seek with this image. Within this surface of weathered vinyl, I find clarity that asserts a simultaneous confrontation and acceptance of natural order, a world that clarifies my relationship with my surroundings.



Mud Flap, gelatin silver print, 2001, Shelly Truman

I am interested in including images from the natural environment, such as the surface of a weathered beach log or an eroded headland, to broaden my statement of the power of natural order. Rather than making a statement that speaks just about vehicles and machines, I find it is crucial to my work to include a broader subject matter. By moving into the natural environment, my images create a dialogue that emphasizes the connection between that which is created by nature and that which is fabricated by man. The connection between the two is entropy.

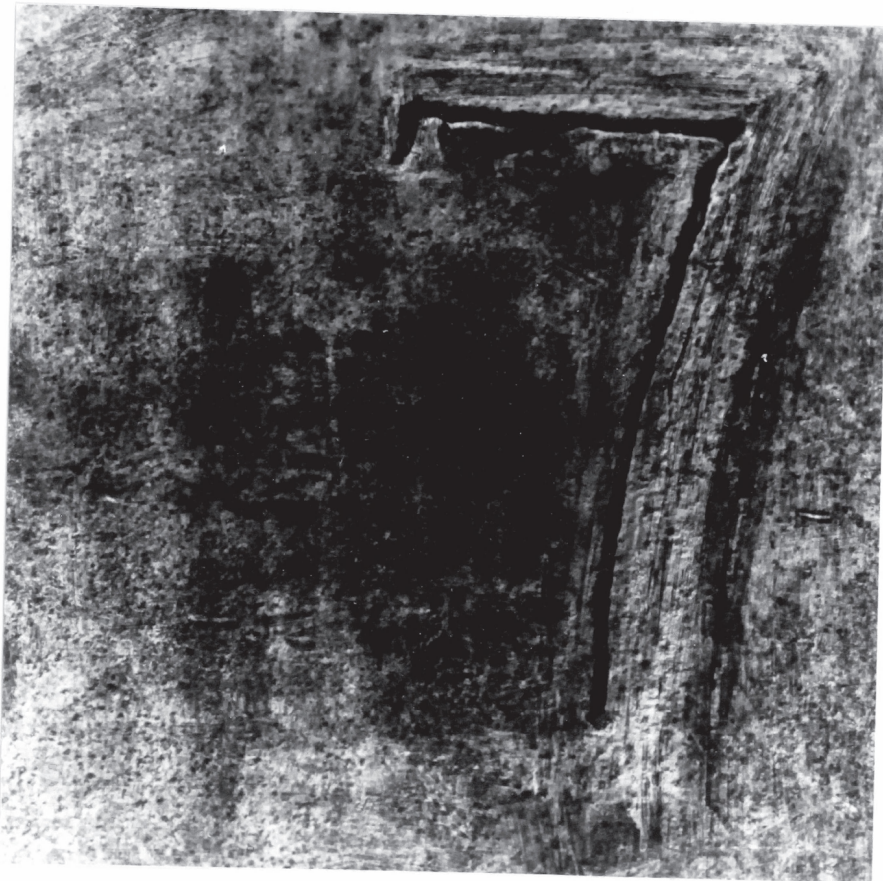


Sandstone Unconformity II, gelatin silver print, 2001, Shelly Truman

The dualism acting within the image Sandstone Unconformity II invokes an active relationship with the viewer. This image contains a strong surface tension that works both as a microcosm as well as a macrocosm. Working as a microcosm, the viewer examines the erosion on the surface of the image; it also works as a macrocosm, referencing the larger world of natural order. This image references the specific actions of erosion directly upon the ocean shelf as well as evoking a sense of geologic time in the macrocosm. It is through this duality that this image references of natural order. The action of the rust upon the sandstone shelf represents a larger state of geologic unconformity that has ultimate control over the world in which we live.



The work presented in this thesis is ultimately an amalgam. It is a mixture of my desire to blend my photographic aesthetic with my need for mark making. Whereas I feel the need to examine our relationship with the environment as intrinsic, rather than disconnected, I look at the actions of nature on an elemental level. By imprinting my drawings onto my photographs, I reinforce this concept, emphasizing the actions of nature, rather than the specificity of the object in the frame. The process as a whole, is linked with that of which my photographs seek to define: entropy.



Mining Car No. 7, cliché-verre gelatin silver print, 2001, Shelly Truman



In Mining Car No. 7, the hand drawn and painted mylar layers guide the viewer to move beyond the specific reference to the automobile, and begin to examine the erosion that is dominating the surface of the image. With India ink, I emphasize the corrosion, developing a motif that highlights the entropic action that is at work on the surface. Rather than being a literal representation of the number 7, this image serves as a metaphor for the action that is constantly wearing away the planet and all that is on it.

## **Conclusion**

As a whole, I want the viewer to let this work get under their skin. This work speaks of the uncontrollable entropy that is constantly at work, causing our bodies to decay and our minds to wither. I want the viewer to feel the duality of discord and harmony, feeling both fascinated with this work, as well as uncomfortable with the subject matter. I want the viewer to feel the powerful disorientation of geologic time in reference to the fleeting moment these images capture.

We live in a culture that is based on the fear and denial of aging, death, and the cycle of life. It is important to have the viewer relate to the force of natural order because of our cultural surroundings. By creating images that show aging, eroding, and weathering, I entice the viewer to reflect upon the forces and how they illustrate natural processes. By reflecting on these processes, I hope to curtail the cultural denial of the cycle of life.

This project is ultimately a personal statement that I am interested in extending to my audience. It is my way of ordering and grasping my world, finding a way to comprehend the chaos around me. I want the viewer to see that the activities happening on the smaller scale ultimately represent the larger world around us, ultimately controlling and changing the environment in which we live. I want the viewer to remember that they, as a person, are subject to the same force that causes these vehicles and machines to degrade and fall apart, that force being entropy.

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